

# Impalpable as Mist are SUMMER FROCKS



The Little Laced Peasant Bodice of Blue Satin Smartens a Simple Dancing Dress of Airy Net

Enormous Quantities of Cotton Net Used for Summer Finery This Year--Lace and Embroidered Net in Distinguished Linen Costumes--Transparent Skirts and Sleeves Help To Give the Impalpable, Floating Effect.

WOMAN should make the most of this season of net and tulle frocks, for no type of costume is so entrancingly becoming, or so alluring as the frock that seems to float about its wearer in soft, impalpable folds. There is an ethereal quality about such a frock that makes even a sturdily built woman seem more spirituelle, and the slender, gracefully formed woman is exquisite in one of these floating gowns. In such a costume woman is to man—the supreme expression of the delicately feminine, something very lovely, very fragile, very precious that must be guarded as one would guard a precious bit of rare porcelain. In other words femininity as expressed by a pretty woman in a mist-like, spirituelle frock—is to man irresistible.

If any modern woman is too independent of mind to value the filmy net frock because of its hypnotic spell over the imagination of mere man, she will rejoice in the season's fashion because net frocks are so inexpensive and so easy to build. That is, a great deal of "effect" can be achieved with a very modest outlay of money when one has net to work with. This fabric is not at all expensive, when net of very fine weave and ungarnished with embroidery; but even the coarser cotton nets make quite charming frocks when trims or cordings form the trimming. Fine lace, or indeed any lace, must be used only with fine net, for the coarser nets are smart only when fashioned with the aforementioned trims or cordings. A really charming graduating frock has just been made of inexpensive white cotton net which cost but sixty-five cents the yard.

The skirt has five ruffles of the net, each edged with a rather substantial cording run into a narrow hem. These ruffles stand out crisply because of their corded hems and the skirt is rather short, showing high heeled white slippers and silk stockings. The net skirt has really two layers; that of the foundation and the second layer of ruffling; so the bodice was also made with two layers, the under one being merely a guimpe to which were attached the long sleeves, corded at the wrist. The full, sleeveless overbodice has large armholes finished all around with the heavy cording.

Embroidered Net for Full Pocket-books.

The very opposite of the corded net graduating frock is a costly embroidered



Embroidered Net and Chiffon Roses in this Delicately Airy Frock of Informal Character

ered net gown pictured; a gown that expresses the highest distinction and elegance that cotton net, as a fabric, can hope to reach. This gown, from Georgette, is of palest ecru, or sand colored net, embroidered in pure white. Cream flit lace and bands of the embroidered net form the bodice and the latter, like the embroidered net skirt, is mounted over deep cream chiffon. The foundation skirt has a pleated chiffon flounce applied in scalloped effect at the top. The embroidered net skirt is also scalloped and finished with pleated edging—it is little touches of this sort that mark the costume of high distinction and give the frock its exquisite, exclusive character. The colors in the broadened ribbon sash, black, silver green, blue and rose are repeated in a picture hat of leg-horn trimmed with roses, forget-me-nots and green leaves.

A less expensive embroidered net costume, but one that has also high distinction, is shown on the figure with fingertips resting against the hips. So simple in construction and design is this little net frock that any woman with a little of needle-skill should be able to copy it. To the bodice of plain net, shirred into a rounded neck and supporting the short sleeves with their double-puff of net at the edge, tied round with ribbon, is attached a straight foundation skirt of net on which is set, just below the knee, a flounce of bordered, embroidered net. The tunic which is made of the entire width of the material, has the bordered edge at the bottom and the opposite edge is turned in to make a puff, shirred, and attached to the bodice at a high waistline. A row of

Embroidered Net Over Chiffon Marks the Climax of Distinction in Misty Summer Costume

little pale pink chiffon roses are sewed below the puff at the waistline instead of a sash. Before attaching the bordered tulle to the foundation, the little overbodice, sleeveless and made of the bordered portion of the net, has been slipped over the simple guimpe to which the sleeves are attached. Front edges and armholes of the overbodice are bound with white satin pipings and a flare collar, wired at the back finishes the smart effect. It would be perfectly proper to leave the buttoned edge on the skirt as well as the tunic, but to make the gown more durable a hem of plain net has been set on the embroidered edge of the skirt.

Though Fluffy, The Net Frock Is Simple in Line.

The more simply the airy frock of net is made, the daintier will it be, provided there is no skimped suggestion anywhere. Nothing is more hideous than a skimpy net or chiffon costume, for unless the fabric floats in light and airy fashion about the figure the impalpable, misty effect—which is what one aims at—will be quite lost. This lovely floating effect has been obtained in the most simple manner in a frock of deep, net-top lace mounted over plain, accordion pleated net, and this frock also might be copied successfully by an inexperienced home-dressmaker; the net-top lace which forms the gathered skirt has been eked out by a yoke of plain net to which the lower flounce is attached under two rows of corded shirring. The net-top lace forms a little surplice bodice which has short sleeves set into regulation armholes, the scalloped edge of the lace falling just over the elbow and forming sufficient trimming without additional ruffle or puff. The figure, reflected in a mirror, shows the brassiere of accordion pleated net supported by shoulder-straps of white ribbon, which goes under the surplice bodice. To this little brassiere the skirt is attached, the scalloping of the lace falling over the waistline, below a narrow girde of knotted white satin ribbon. A rather pretty notion is the ruffle of white ribbon at the edge of the scalloped lace skirt. This satin frill holds out the airy skirt and also makes the frock much more durable at the edge.

Net And Other Fabrics Combined.

Though not as impalpable and misty as the frock made entirely of gauzy stuff, the costume combining net and silk is decidedly beautiful and also extremely modish. There is also a formal, dressy suggestion in such a costume, lacking in the one made wholly of diaphanous stuff. A dancing dress of pale blue satin and white net illustrates this. The skirt has three flounces of net, each bordered with three-inch, pale blue satin ribbon and

a fitted bodice of pale blue satin in the same shade, and in a modified peasant style forms the upper part of the costume.

This pale blue bodice is sleeveless and is worn over a net guimpe to which elbow sleeves and a flare collar of flit lace are attached. The bodice is fitted by corded darts at back and front and laces with cords which run through embroidered crocheted rings. The fastening really comes at the back, the peasant lacing being merely ornamental. This maid, dressed for a formal afternoon affair, wears a leghorn hat, looped up in sombrero style to show a trimming of forget-me-nots and heliotrope sprays, caught with knots of blue ribbon to the under side of the brim.

Another silk and net frock is in a blend of dainty pastel tints and was called the "rainbow frock" at the opening where it was exhibited some weeks ago. The style of this frock is exceedingly simple—merely a gathered skirt and an old-fashioned buttoned bodice, belted at the waistline with black velvet. The buttons are of black velvet also, and bits of narrow black velvet ribbon are tied around the long sleeves just above the wrist. The neckband of black velvet, with its pert bow at one side, supports the filmy collar of lace-trimmed net and echoes the note of the black velvet girde. So much for the general style of this frock. It is the wide inserts of net, applied to a net foundation by hemstitching that give the costume its floating suggestion which in combination with the delicate colors of the silk, is most alluring. The lower part of the bodice is gathered to a cross-wise striped yoke which extends to form the long sleeves. The foundation is of the silk with stripes running up and down, and these show through the net over-skirt with its applied bands of more net, and at the foot is a deep ungarthered flounce of crosswise striped silk. Pale rose, turquoise, apricot and faint lavender—the rainbow colors much subdued into pastel shades—are combined in the silk.

"Water Lily" Costume.

Another lovely frock at the same opening was called the "water lily" costume; for it is the fancy of the moment to give names to frocks that are real creations and not mere ready-made costumes. Sometimes the creation is copied by a designer and reproduced in countless ready-made models, but only the exclusive, individually created wonder is honored by a title. To return to the "water lily" frock at the opening referred to; it was of all the misty, mysterious achievements of the spring, the most impalpable, in its combination of two layers of floating white tulle over water green satin, with long, trailing stems of water lilies straying down



Color Veiled and Unveiled in a Rainbow Tinted Frock in Pastel Shades



Light as a Breath this Lovely Creation of Lace Over Net

## The Menace of Round Shoulders

STAND up straight!" How the echo of that admonition comes back to most of us as an unforgettable reminder of childhood's days! Whenever we were most comfortable, most unconscious, when our thoughts were lost in dreams or our attention concentrated on some fascinating pursuit, came the nagging, grown-up prick: "Do stand up straight!" And if we heeded, we thank our stars now for reasonably straight shoulders and a well-carried head.

The stand-up-straight admonition is heard less in the land these days, for round shoulders and a thrust-forward neck do not seem to be the heinous crimes against a ladylike demeanor that once they were. Not so many moons ago the debutante slouch—that perfectly natural pose of a badly brought up young miss who has not been trained to carry herself correctly—was regarded as the essence of smartness and matrons of years—and embonpoint—painfully struggled to acquire the limp and drooping attitude which was considered beautiful. Fortunately this momentary fad has passed and though a ramrod-straight back is not extolled as highly as it was in our grandmothers' time, youth is again adjured to hold itself out of a slouchy, consumptive attitude.

Now that 1830 fashions are the rage, it seems rather a pity that some of the customs and manners of that polite and ultra-genteel period are not revived along with flowing skirts, streamered bonnets and bell sleeves. And the first and foremost requirement of a beautiful figure in the thirties was a straight back. School girls were taught to sit upright in perfectly straight chairs and walking exercises were taken with a cane thrust through the elbows behind the back. Any tendency toward drooping of the shoulders or sagging of the chain forward was severely reprimanded. Neither was the demimouille allowed to take informal positions in her chair. Crossing of the knees in public was a horrible offense against the prim manners of the time. The ankles might be crossed discreetly under the wide petticoats; but ankles were seldom mentioned except in case of sprains, and anything above an ankle was absolutely unmentionable in polite company. A dear old great-grandmother who remembers the young girlhood, recalls having a flat, short back strapped to the back of her shoulders for several hours a day—and particularly during study hours—to overcome a persistent stoop which threatened in the eyes of her early Victorian mamma to spoil her figure. The reminiscences of this charming old lady about her flat board across the shoulders, and the high, tightly laced boots, long and extremely narrow, of the toes which she was committed to walk in, so that she would have slender feet and tiny ankles, are very amusing; but at the time, no doubt, the board and tight boots were anything but amusing to their youthful victim.

Straightness of back is important not only to the carriage, but also to the health. The child who is allowed to huddle into comfortable but slouchy postures, or to lean far over her book when studying is not only ruining her future posture in womanhood but is running the risk of spinal curvature, narrow, consumptive lungs, constricted digestive organs, and other ills. There is much more chance also of the little girl's growing taller if her back is kept straight. This is a scientific fact. And if the back is habitually held straight even a short woman looks several inches taller than she really is. This straightness of the back includes its whole length beginning with the vertebrae at the neck. If the shoulders are held rigidly back and the neck shoots forward from the fifth vertebrae, as so many necks do, the carriage will be anything but elegant and graceful.

In the very young child, the spine is almost perfectly straight. There is scarcely any curve outward at the shoulder or inward at the waist. In early maturity the spine has a subtle curve, one of the most beautiful lines in nature when perfect. So long as this line is maintained the figure keeps its height, but with increasing age the backbone begins to curve more and more, outward at the shoulders, inward at the waist, so that man's figure—or woman's for the matter of that—is usually from three to four inches shorter at eighty than it was at forty. Of course, the stronger and straighter the spine in childhood and youth, and the better equipped the muscles to hold that spine erect, the longer will the figure be preserved through middle and old age. The 1830 belle with her straight back, kept flat by a board, retains her erectness to this day. If early Victorian customs did not make women golf and tennis champions, they at least encouraged wonderfully fine backs.

Unceasing vigilance must be the part of the mother whose little daughter shows a tendency toward round shoulders. The "Stand up straight!" slogan must be often heard in the home, no matter whether it annoys the small offender or not. She cannot be depended upon herself—no child could—to correct her physical defect by force of personal will-power, so the work must be undertaken for her by someone to whom her welfare is very important indeed. When she writes or reads she must be made to sit erect and not huddle forward in her chair. She should never be permitted to hold a book with one arm resting on a chair-arm or table and the other shoulder drooping. When she sits, she must sit as far back in the chair as she can so that her back touches its back from the chair-seat taken against the chair-back.

For the reason children should not be allowed to read in very large chairs, for in order to bend the knees over the front edge of the chair an utterly wrong position of the spine is taken against the chair-back.

A child who has the tendency toward round shoulders should sleep entirely without a pillow. Children who have never used pillows from infancy up, have almost invariably beautifully straight backs. There are certain exercises also which make the youthful back strong and straight. Canoeing is excellent for the slender girl whose shoulders droop forward. Basket ball and tennis are also helpful. Ball playing, or ball tossing is one of the best exercises for the back. Running is perhaps the very best. The child who runs a great deal is usually tall in adult age. Have the round-shouldered little girl run around the dining room table fifty times, twice a day, and if she thrusts a short stick through her elbows, back of her waistline, so much the better.

Constant Admonition Helps the Growing Girl To Keep Her Shoulders Straight.

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Curvature Of The Spine Is Invited By This Huddled-Up Attitude Of A Little Reader.